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Persian Elements in Kashmiri Marsiya (Elegy): A Case Study of Sang (Stone)

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ABSTRACT

Marsiya or elegy poetry is a literary genre that is often sung whenever a dear person has died. Marsiya has a visionary and secularist outlook. The knowledge keeps countries alive, both politically and socially, and economically. In the Shia sect of Islam, the act of writing and proposing elegy on Imam Hussain A.S. Martyrdom finds an important place, although it is not entirely restricted to it. In Northwest India, by the end of the 11th century, Persian-Arabic words were developed and the languages spoken at the time were brought to the Indian language. Kashmir has been said to have had ancient cultural and trade ties with Persia, but the Persian language and culture ruled only when Islam was introduced in the mid-14th century. With the movement of nobles and other scholars from Persia and central Asia, the Persian-Arab influence in the valley had been promoted. In this paper, the title was identified with most Persian words used, and after that words were documented.

Keywords: Kashmir, Elegy, Manuscripts, Sang, Persian, Marsiya.

Introduction

Culture is a combined term, a detailed description of culture was developed by Kroeber and Kluckhohn: culture consists of tacit and explicit practices of and for events, achieved and transmitted by symbols, constituting the special accomplishment of human groups, including their manifestations in artifacts; conventional (i.e. historically derived) is the fundamental core of culture (**Cano, 2013**). People are the product of a community that forms people. Culture is a conscientious messenger of one nation in this context, and each nation has its social tradition and social legacy to abide by. There are two distinct ways of progressing culture: one is to learn the spirit of self-culture and practice paradigm history (**Jin, Li, & Luo, 2014**). Different communities around the world remember the martyrdom of Husain and every culture has assimilated the voice of Husain within itself. No color or race could fight against such a wave, global and cultural, the culture of living in peace and prosperity; in different societies, the ways and means of assimilating Husain's voice within a culture are distinct. Each culture demonstrates that it belongs to Husain. In each language, the voice of Husain resounds in the form of poems, elegy, play, painting, banner, dress, television, cassette, music, slogans, photographs, etc. Since medieval times, many Kashmir poets have been involved in writing the poetry of Imam Husain in the form of elegy (**Khaki & Moosawi, 2017**). Shia Muslims developed a variety of rituals to demonstrate affection for the family of the prophet through holy symbols, artifacts, texts, and somatic techniques. Muharram Recollection, reproduction of the Karbala battle (**ZAIDI 2017**). Elegy behind remorse from the centuries-old genuine tradition of 'The Battle of Karbala' in Kashmere's literary culture. The term Marsiya is derived from the Arabic word "Rasa" meaning "to mourn." Elegy in Kashmir began in the 14th century with the arrival of Mir Sayyid Ali Hamadani and Bulbul Shah, whose trailer caravan carried a mixture of Arabic-Persian poetry that mourned Husayn-Ibn-martyrdom. Ali's In Kashmir's first elegy devoted to a single person as a lady disciple of Nund Rishi writes elegy in memory of his master Baba Nasrishi by Shaam Bibi (**Sharafat, 2018**).

Literature Review

Community describes awareness, creed, literature, ethics, Policy, customs, and other human learned skills and practices as a part of society. Further adds the patrimony means our past legacy, what we deal with, and what we transmit to today (**Liew, 2005**). Further, Society connects the past, the current, and the future. Cultural knowledge will bring together communities and encourage the comprehension of a community and culture (**Veltman, 1997**). UNESCO notes the cultural heritage has been retained and bestowed for future generations through physical structures and intangible characteristics of a group or culture derived by the past generation. Cultural heritage is based on facets of our history that we love, want to preserve, and carry on to future and global generations. Cultural heritage can be seen in various ways, ranging from mega buildings such as pyramids, medieval settlements, monastic complexes, and museums to languages and dialects, to poetry, to literature, folk tales, music, and dance (**Jokilehto, 1990**). The Marsiya is a form that usually describes the 7th century BC. The martyrdom of the great son of the prophet Mohammad s.a.w. Imam Hussain a.s has a more sophisticated and scholarly reputation than that of other genres (**Bard, n.d**). The roots of Marsiya are Arabic and Persian. Traditionally, they're either recited by Marsiya Khwans or singed by Marsiya Soy in Shia Muhharam mourning assemblies. The Urdu Marsiya is full of color and savors from the Indian Subcontinent, although it draws much from the Arabic and Persian vocabulary (**Thumri, Chaiti, and Sohar, n.d**). Manuscripts are the keys to the historical knowledge that the world would otherwise be ignorant of. They provide genuine details and facts about a nation's socio-economic, political, and cultural facets. Thus, their intellectual importance should not be overemphasized. Many nations are joining together to conserve those cultural properties, including digitization and recording, by taking restoration and preservation steps **Nazir, & Bhat, (2014)**. There are many Marsiya manuscripts available in various languages. Many great authors and poets, such as Persian, Arabic, Urdu, Balti, Punjabi, and Kashmiri, wrote during various periods. These Marsiya manuscripts are used, particularly during the month of Muharram-ul-Haram, to be recited on various occasions. Many of these Marsiya manuscripts are on the verge of extinction due to the need to preserve and preserve them **Nazir (2015)**.

Research Design

Objective

For a very long time, the study of the Kashmiri language and its culture has remained the focus of research and interest. It has been widely studied by foreign writers, historians, academics, and the curiosity of national and local intellectuals has also remained. The objective of this study is to analyze the influences of the Persian language on the Kashmiri language.

Methodology

The first title Kashmiri Marsiya (Elegy) was identified and after that each manuscript was checked one by one and the Marsiya with most Persian words used selected for the study. Persian words were identified in the selected title and then documented with translation.

Scope

The scope of the study is confined to the Kashmir Marsiya Elegy title **Sang (stone)**.

Documentation & Translation of Persian Words

Kashmiri Marsiyah (Elegy) sang (Stone) has a lot of Persian words used by the writer. Every Kashmiri Marsiyah is influenced by foreign languages, Persian, Arabic, and other languages. As a result of foreign invasions and Muslim rule and the propagation of Islam in Kashmir, Persian social and cultural trends have had a significant impact on the art, language, and literature of Kashmir. The effect on diet, dress, marriage and moral, art and literature, that is still perceptible among the people today, of the Arab and Persian cultures following the wholesale adoption of Islam in Kashmir, has created a profound and far-reaching influence on the diet, dress, and literary prayer." Persian became the official language of Kashmir after a century of Muslim rule. The Persian language became popular among the educated people with the patronage of Muslim rulers.

فارسی	اردو
سنگ	پتھر
سنگراہ	راستے کا پتھر
سنگین	مضبوط
خذف	کنکر
سنگلاخہ	وہ مقام جہاں پر بہت پتھر ہو
تیشہ	ایک آلہ جس سے سنگ تراش پتھر کاٹتے ہیں
چرخ	آسمان
شیشہ	آئینہ
روشن	چمکتا ہوا

رفتار	چال، چلنے کی صورت حال
غم خوار	درد مند، غم گسار
زخم	گھاو
فرزند	بیٹا
جامہ	لباس
چاک	پھٹا ہوا
جہان	دنیا
زین	کاٹھی، چمڑے وغیرہ کی وہ نشست جو سوار کے بیٹھنے کے لئے گھوڑے کی پیٹھ پر کسی جاتی ہے۔
جدا	الگ
مرگ	موت

کنواں	چاہ
بے رحم	سنگدل
تیروں کی بارش	تیر باراں
روٹی کے ٹکڑے	قرص نان
لخت جگر، کلیجے کا ٹکڑا	جگر پارہ
ہاتھ باندھے ہوئے	دست بستہ
دھول	گرد
سرمہ	سرمہ
منہ	دہان
موتی، عقیق	نگین
خوبصورت	خوش رنگ

آسمان	چرخ
آئینہ	شیشہ
چمکتا ہوا	روشن
مٹی	خاک
بھاری، مہنگا	گران
چاند	ماہ
ہیرا	الماس
رات	شب
دہلیز یا چوکھٹ کا پتھر	سنگ آستاں
پیروں کے نشان	نقش پا
کانٹا	خار

موتی	دُر
دروازے کا پتھر	سنگ در
مجسمہ، مورتی	بُست
جوتیوں کی دھول	گردِ نعلین
ولیوں کا بادشاہ	شاہِ اولیاء
جان پہچان والا	روشناس
کام	کار
نہ ماننا، انکار کرنا	روگردانی
پھول	گل
کانٹا	خار
بدلا پتلا، ہلکا	نازک

شیر خوار	دودھ پینے والا، بچہ
زہر آب	زہریلا پانی
سیماب	پارہ
خونخوار	بے رحم، درندہ صفت
ہمراہ	ہم سفر، سفر میں ساتھ چلنے والا
نور دید	آنکھ کی روشنی، بیٹا
خون	لہو
پیادہ	پیدل
رفتار	چال، چلنے کی صورت حال
غم خوار	درد مند، غم گسار
زخم	گھاو

گل	پھول
خار	کانشا
نازک	د بلا پتلا، ہلکا
ماہ کنعان	کنعان کا چاند یعنی حضرت یوسفؑ
جانشین	نائب، وارث
پیری	بڑھاپا، ضعیفی
نام	اسم
ماہ سیما	چاند جیسی پیشانی والا، خوبصورت
آب	پانی
ریش	داڑھی
تشنہ	پیا سا

نگاہ	نظرا
سنگریزہ	کنکر
معجز نما	معجزہ دکھانے والا
راست	سیدھا
جگر	کلیجہ
سردار	کسی جماعت کا قائد، امیر
قحط آب	پانی کا قحط
دشمن	حریف
چاہ	کنواں
سنگدل	بے رحم
تیر باراں	تیروں کی بارش

روشناس	جان پہچان والا
کار	کام
روگردانی	نہ ماننا، انکار کرنا
گل	پھول
خار	کانٹا
نازک	دبلا پتلا، ہلکا
ماہ کنعان	کنعان کا چاند یعنی حضرت یوسفؑ
جانشین	نائب، وارث
پیری	بڑھاپا، ضعیفی
نام	اسم
ماہ سیما	چاند جیسی پیشانی والا، خوبصورت

Conclusion

As Kashmiri Marsiyah is the primary source of Kashmiri literature. The Kashmiri language adopts the foreign language from the beginning. Their presence has been evident dramatically around the board in every area of the Kashmiri lives, be it art or crafts, clothing, lifestyle, decor, etiquette, and customs. Persian has a heavy influence upon the Kashmiri language. It has played a significant role in defining Kashmir's modern society. Kashmir has become known as Iran-e-Sagar (Small Iran) because of its strong control over its literature, and in short, this assertion shows the word Kashmir having an enormous range of terms in poetry, music, theatre, architecture, and other foreign languages.

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